

CONKLIN IN WINNIPEG

JUDGMENT of Mr. Justice Donovan, of the Winnipeg courts, who awarded damages of \$900 to Kershaw Theatres, Limited, and Allied Amusements, Limited, (affiliated with Famous Players Canadian Corporation) in 1936, for unlawful picketing of their picture houses by certain officers and members of Local 299 of the International Alliance of Theatrical and Stage Employees in 1935, was upheld September 20 by the Manitoba court of appeal, which held that the plaintiffs had established their case against the labour union, and declared the damages fixed by Judge Donovan were fair and moderate.

In addition to the damages, Mr. Justice Donovan granted a permanent injunction restraining the defendants from watching and besetting the plaintiff's theatres. Kershaw at the time operated the Tivoli and Osborne, while the Allied Amusements own and operate the Uptown, Rose and Palace Theatres in Winnipeg, the Plaza in St. Boniface and the Roxy in East Kildonan suburb.

Picketing by defendants started in July, 1935, when the union unsuccessfully sought employment for its own men, with higher wages, and also insisted that two projectionists instead of one be employed in the plaintiffs' theatres.

The court upheld that defendants were clearly seeking by the watching and besetting to wrongfully compel the plaintiffs to do something they were not legally compelled to do, or to abstain from doing something which they had a right to do, and for this reason held the picketing was unlawful.

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RAY PRESENTS

(Continued from Page 4)

The Film Industry still seems to be "in the money", when women are content to wait from 6.30 A.M., until 2 P.M. to catch a glimpse of a favorite screen star arriving in London, or leaving New York. Three thousand women take the risk of being crushed to death, because they have a crush a Robert Taylor, this invokes shades of the Valentino days and nights!

Do the English papers talk about the Duke of Windsor? Yes, and about the Duches, also. The English people are told all about the plans of the Duke and Duchess in the press. A feature story some time ago, informed us that the Duchess of Windsor's problems concerning her hair, were now at an end; and a more recent bulletin announced that the Duke of Windsor would visit Hitler.

If England holds the key to the Mediterranean, she must have lost it, for there are a lot of torpedoes coming through a door to which there appears to be no key.



AUSTRALIAN FILM DIGEST

by LEON S. STONE

EXHIBITORS in two States mobilizing their strength. South Australian Motion Picture Exhibitors Ass'n. narrowed its membership to suburban and country districts. Under a new set up city theatre managements have been brought into line under newly formed S.A. Theatre Proprietors Council. Idea is to present a solid front to any troubles that may beset them.

Tasmanian exhibitors are concerned over vital theatre licensing problems. Special meeting of north west, west, east, north and south coast representatives got together, chewed the matter over, formed State Exhibitors Ass'n. Result was a deputation to the Tasmanian Chief Secretary, for Government protection by restricting licensing on overbuilding.

Tasmanian Government will issue no further theatre licenses until a comprehensive review of the complete situation is made and a decision arrived at. Exhibitors Association wants a Governmental theatre licensing board with further powers in the control of quality and film release, theatre conditions, projection and sound reproduction, admission rates.

Fearful establishment of a theatre chain by an ace Film combine which would crowd many independent exhibitors into "poverty row", in various districts, forced exhibitors to move.

OVERBUILDING in suburban and country districts is becoming an increasingly serious problem all over Australia. Months ago Brisbane exhibitors through the local M.P.E.A. registered a strong complaint to the civic authorities against allowing further licenses for theatre erection in certain sections of Brisbane and suburbs, for where no less than six new houses have been scheduled. Over 300 theatre proprietors are to attend a massed meeting at Townsville in October to thoroughly thrash out the vexatious situation.

New South Wales M.P.D.A. agreed to accept the Film Trade Board precepts on theatre restrictions, with the addition of several amendments drafted by an M.P.D.A. sub-committee.

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EDITORIAL

(Continued from Page 3)

We are happy that the old trademark which has always had a ring of independence about it, and which helped to give exhibitors product at equitable prices, enabling them to remain in business through over a quarter of a century, is still to live as Universal. It's a grand old picture name, and there are no better showmen in Motion Pictures than some of the executives which make up the officers and board of the New Universal.



Universal's "100 Men and A Girl" Continues To Pile Up Record Grosses.

DIGEST REVIEWS AND PREVIEWS

"100 MEN AND A GIRL"

UNIVERSAL



"Jay L."

CANADA'S own Deanna Durbin, who scored such a smashing triumph in "Three Smart Girls", makes her anxiously-awaited return to the screen in "100 Men and a Girl", a picture so full of entertainment values, that it will probably prove the largest grosser of the current season. Your reviewer sat spell-bound in the screening-room, as he watched this little lassie of a mere fifteen summers, perform with

such brilliant troupers as Adolphe Menjou, Mischa Auer, Alice Brady, Eugene Pallette and Billy Gilbert, and prove herself to be easily the best performer of the cast, and listening to her golden voice rendering such difficult arias as "Libiamo" from "La Traviata", and Mozart's "Allelujah"; it was like a dream. Nor should we neglect to mention at this point the fine work of the eminent conductor of the Philadelphia Philharmonic Orchestra, Mr. Leopold Stokowski, not only as a conductor, conducting the symphony orchestra, but as a human, and most appealing actor. Save for a brief bit in "The Big Broadcast", this is Stokowski's film debut, and certainly his premiere effort as an actor. His is a most noteworthy addition to a long list of splendid performances by a stellar cast.

WHEN "Three Smart Girls" was released critics were lavish in their praise of the feature, but hinted that its success could never be repeated, yet I can safely say that "100 Men and a Girl" is a better picture than "Three Smart Girls" in every department, nor am I alone in this belief. Film and music critics everywhere are tearing their hair out groping for adjectives suitable to describe the entertainment-plus of "100 Men and a Girl". The majority of them are concentrating on one phrase, "The best picture I have ever seen", which, though a pretty broad statement, is not very far distant from my own opinion.

DEANNA DURBIN is perfect, Adolphe Menjou is grand, Mischa Auer is a scream, Alice Brady is a riot, Eugene Pallette is a treat, Billy Gilbert will lay them in the aisles, and Stokowski will bring you on your feet cheering, and that my friends is the best way I can describe this picture.

STORY is simple, plausible and entertaining. When Deanna Durbin's father, Adolphe Menjou, an unemployed trombonist, finds a purse lost by Alice Brady, and spends some of the money in the purse to pay the rent, Deanna takes the purse to Miss Brady's home, asks for, and obtains a reward equal to the amount spent for rent. Intrigued by the child, and slightly balmy in the crumpet, Miss Brady offers to back a symphony orchestra, which Deanna wants to recruit from her father's friends, all unemployed musicians. The plan goes ahead, but Alice Brady sails for Europe, and when her husband, Eugene

Pallette, is confronted by Deanna, he declaims any knowledge of the scheme, saying that he could not possibly back such an orchestra, unless they could get a name conductor or great singer, to assist on the first night. Deanna hits upon the idea of getting the great Stokowski to conduct, and to that end goes to see the Maestro. Stokowski is sympathetic, especially when he hears her sing, but due to foreign commitments, states that he is unable to oblige. The manner in which Deanna finally obtains Stokowski's consent to conduct, makes for the grandest entertainment you could want to see on the screen.

THIS is a picture that will draw everyone from society dowager to scrub-woman, and the men will love it just as much as the ladies. Exhibitors booking this picture should prepare for extended runs at once, for it will probably break all records for holdovers. Incidentally, Empire Films couldn't have picked a more opportune time for their Universal deal, coming as it does, with the first releases of "100 Men and a Girl". Don't miss up on this picture, play it up for all it is worth, and it is worth everything in the way of exploitation that you can give it.

* * *

THIS week we institute a new proceeding for the "Digest Reviews and Previews", giving you a brief resume of all the pictures reviewed in this column during the past month. This will be a permanent feature of our service.

"THE ROAD BACK" — Universal — A smashing sermon against war and its aftermaths, well acted and splendidly directed by James Whale.

"SUPER SLEUTH" — RKO RADIO — An unpretentious little comedy that contains more entertainment than many so-called "A" pictures. Stars Jack Oakie and Ann Sothorn, with Eduardo Ciannelli and Edgar Kennedy. Excellent for top billing on a double feature program.

"SOULS AT SEA" — Paramount — A picture that should have been up with the best of them, but that somehow fails to click. Too short. Stars Gary Cooper and George Raft, with Frances Dee and Olympe Bradna. Direction by Henry Hathaway.

"IT'S LOVE I'M AFTER" — Warner Bros. — One of the best comedies in several seasons, with Leslie Howard turning in his finest screen performance to date, and Bette Davis scoring as a comedienne. Eric Blore contributing many laughs, and Olivia De Havilland and Patric Knowles giving A.1 performances. Directed by Archie Mayo. Prepare for extended runs on this one.

"WALTER WANGER'S VOGUES OF 1938" — Walter Wanger - U.A. — Beautiful Technicolor, the latest fashions, and a first rate cast, make this real entertainment, especially for the ladies. Stars Warner Baxter and Joan Bennett, with Mischa Auer, Helen Vinson, and the Walter Wanger Models.

David Selznick To Produce Sequel To "Prisoner of Zenda"

DIGEST REVIEWS AND PREVIEWS

"LOST HORIZON" — Columbia — Capra's \$1,000,000 Roadshow attraction now released at popular prices. A potent story, by James Hilton, and the performances of Ronald Colman, Jane Wyatt, Edward Everett Horton, Thomas Mitchell, Margo, Isabel Jewell, and H. B. Warner plus the ultra-lavish mounting, promise big returns on this release.

"THE GIRL SAID NO" — Grand National — Almost an "A" picture, well acted, capably directed, and perfect for top billing on a dual. Stars Robert Armstrong and Irene Hervey. Produced and directed by Andrew L. Stone.

"VARSITY SHOW" — Warner Bros. — The best Warner musical in some time. A good story, starring Dick Powell, and featuring Fred Waring and his Pennsylvanians, with Rosemary and Priscilla Lane. Ted Healy steals the show. Good music, with several outstanding song hits.

"BROADWAY MELODY OF 1938" — M-G-M — Robert Taylor and Eleanor Powell in an Irish Stew of entertainment and entertainers, that is certain for heavy grosses. Cast includes George Murphy, Buddy Ebsen, Judy Garland, Sophie Tucker, Charles Igor Gorin, Billy Gilbert, Raymond Walburn, Willie Howard and Binnie Barnes. Anything more necessary?

"THAT CERTAIN WOMAN" — Warner Bros. — Heavy dramatics by Bette Davis, capably assisted by Henry Fonda, Donald Crisp, Ian Hunter and Hugh O'Connell. Direction by Edmund Goulding, satisfactory. For the more sophisticated centres, and the female patrons.

AND that concludes our resume for this month.

PERSONAL MUSINGS

WHETHER it was due to the excitement caused by the return of your editor and our parent, Ray Lewis, after a five months' stay in England, or what, we were responsible for two grave errors last week. The first came in this column, when we referred to the excellent cashier at the Imperial Theatre as "Miss Muriel Strange". We have since been put wise to the fact that "Miss Strange" is really Miss Large. That's "Strange", I mean that we should make such a mistake, but being no longer a care-free bachelor, we are finding it increasingly difficult to remember the names of pretty girls, and if we don't find it difficult, the Missus makes it difficult for us. So, our apologies to Miss Large, and we still think she's a swell cashier, even if she isn't "Strange".

THE other mistake occurs under the heading "Toronto Theatres", when we referred to the production, "Scarface", playing at the Madison Theatre, in Toronto, as a Warner Bros. production. I guess we have become so accustomed to seeing Mr. Paul Muni's name under the Warner banner, that we just took it for granted that "Scarface" was made by that company. At any rate, Bill Brady, manager of the Madison, informs us that the picture is being released by Harry Price, of Superior

Films, so our apologies to Mr. Price. Incidentally, Bill Brady tells us that "Scarface" has been held over for a second week at the Madison, and is doing tremendous business. As Bill puts it, "If we did business like this for fifty-two weeks, we could build a new theatre". We'll be seeing you, Bill, I hope in your new theatre, say a year from now?

* * *

YE EDITOR forwards on the news that the Herbert Wilcox-RKO Radio production, "Victoria The Great", which had its world premiere in London recently, will have its Canadian premiere at the Regent Theatre, Ottawa, on October 13th, under the gracious patronage of Their Excellencies, The Governor-General, and Lady Tweedsmuir. About 300 special invitations will be sent out to government officials, and other dignitaries, and the entire proceeds of the gala premiere, \$2.00 tops, will be donated to the Red Cross of Canada.

LATER dates on this "greatest British picture ever made", are not definite, but it will probably play the Royal Alexandra, Toronto, and His Majesty's, Montreal, about the 15th and 18th of the month. American premiere is set for the Radio City Music Hall, date indefinite.

* * *

WE WOULD like to extend a welcoming pen to Horace Lapp and his Orchestra, the lovely Madeleine Pedlar, on their return to the Royal York, Toronto, after a summer stand at the Banff Springs Hotel in Banff, Alta. Horace is probably one of Toronto's most popular native sons, in so far as orchestras are concerned, and has been closely associated with Show Business for many years, having worked under the genial Jack Arthur at both the Uptown and Imperial Theatres.

WELCOME HOME, Horace, and you, Madeleine, we'll be seeing you often this winter, we hope!

"Say L."



Adolphe Menjou, Leopold Stokowski, Deanna Durbin, and Mischa Auer, stars of Universal's "100 Men and a Girl".

RKO-Wilcox's "Victoria The Great" Opens, His Majesty's Montreal, Oct. 15th, Shea's, Toronto, Oct. 18th. Gala Opening Both Houses.

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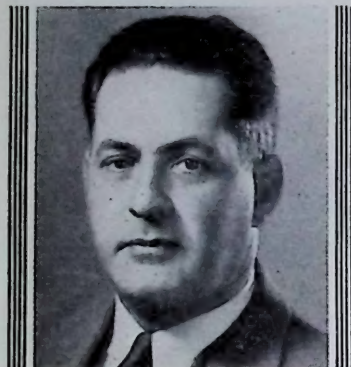


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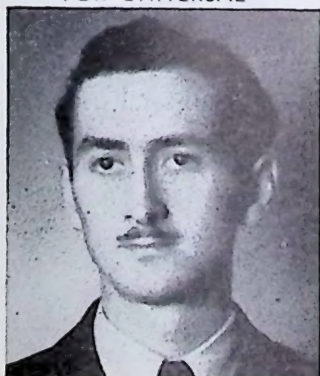
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WASHINGTON FILM DIGEST

BY GEORGE W. MEHRTENS

WASHINGTON, D.C., Sept. 27—(CTP)

BEFORE the new "Guffey Act" for the Motion Picture Industry projected at the Convention of the Allied States Exhibitors Association in New Jersey, is seriously advanced for Congressional action, it will run the gauntlet of big business criticism, Canadian Moving Picture Digest learned here this week.

A spokesman at the United States Chamber of Commerce has declared that the organization's membership would undoubtedly be polled "as a matter of Chamber and public policy" on the questions of federal censorship and Federal Commission control of the picture industry.

If it is deemed advisable to complete such a poll before the Chamber's national convention in May a referendum will be held on the subject, it was explained.

"While the Chamber is not opposed to proper government regulation of public utilities there comes a dividing line where regulations of business degenerate into meddlesomeness," this correspondent was advised. "The Chamber does not relish the increase of government commissions. The general feeling thus far expressed is that motion picture problems such as censorship have been properly handled by state boards rather than by increased federal control."

Theatre Admissions Up 15 Percent

THEATRE admission taxes for the fiscal year 1936-37 increased from \$17,112,016.32 in 1935-36 to \$19,740,191.78 or a total increase of approximately 15 per cent, it was disclosed here this week according to a report issued by the United States Treasury's Department of Internal Revenue.

The increase, the report states, reflects a gradual up-trend enjoyed by the Industry for the past several years.

Preview Invitation Extended

JOHAN J. PAYETTE, general zone manager for Warner Bros. here, this week issued an invitation to Mrs. Hallie Flanagan, national director of the Federal Theatre Project to see the opening performance of "They Won't Forget".

The reason for their interest in "They Won't Forget", is the fact that the leading feminine role is played by Gloria Dickson, youthful actress who won her screen contract as a result of performance in "The Devil Passes", with the Los Angeles group of the Federal Theatre Project.

Osgood Perkins Mourned

MOTION PICTURE and legitimate stage folk throughout the entire nation mourned last week the sudden and untimely passing of Osgood Perkins, 45, one of the

leading actors of the American stage, screen, and radio, who died suddenly at the Willard Hotel following the first night performance of Rachel Crothers' play "Susan and God", now playing at the National Theatre here.

Perkins died of a heart attack at his hotel room less than three hours after the curtain came down on his first performance of the new play. His body was found by his wife. Business Manager Richard French said the "show will go on" with Paul McGrath, Perkins' understudy, who had a minor role.

Japan Bars Film Imports

ALL film imports into Japan for the rest of the year will be barred under an order issued by the Finance Minister in Tokyo, Washington learned here this week.

Henceforth only news reels will be allowed in the country and all films must obtain official permits before being exhibited. Observers pointed out that the order virtually closes the far eastern market to American film companies since Japan is blockading war-torn China and keeping out all imports.

South American News

FROM far off South America comes the news that the first production of the recently-organized Peruvian Company, Amauta Films, Ltd., entitled "La Bailarina Loca", was released for public showing at the beginning of the month of August. It is reported that the gross receipts during the first three days netted \$17,000 (approximately \$4,250) and that up to date the picture has cleared around \$40,000 (approximately \$10,000).

The company encouraged by the reception of "La Bailarina Loca", has started filming a new production entitled "Sangra de Selva" in the jungle regions of Perene and Paucartambo and the picture is expected to be completed for release around the end of October.

According to official figures obtained from the Patronato Nacional de Censura de Peliculas Cinematograficas, 769 films have been passed by the Censor Board during the first 8 months of 1937. Out of a total of 775 films reviewed, 6 were rejected by the board.

Of these six, three were American, 1 was Mexican, 1 British, and 1 German. The relatively high percentage of American-made films rejected is in proportion, since the majority of the films reviewed were of American origin. It is understood that pictures containing mob manifestations or anti-religious themes are the principal grounds on which rejection by the censors is based.

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BRITISH FILM DIGEST

BY WARD SHAFTESBURY

IT has ever been a matter of great wonder to me that England, who has always held a pre-eminent position in the realms of Art, Letters and the Drama, should take for herself a mere second place in World Film Production. It is not enough to say that perhaps for the English the Film is not to be classed among the Arts. In my experience, the literary and artistic mediums of journalistic expression in England have always treated the moving picture with greater respect than their American contemporaries of the same calibre. The British newspaper film critic takes himself and his subject far more seriously than do his fellows on the other side of the Atlantic — there is a more profound sense of critical values, a keener faculty for judgment, based, I should say, on a sounder aesthetic background.

WHEREIN then, lies the reason for the hitherto failure of the average British film to achieve a standard of quality high enough to place it in the first rank? There is no real validity in the plea that British studios are not financially capable of producing first-rate films. I have seen simple little pictures, created in some small studio in Paris or Vienna, whose quality both as Entertainment and as Art wins for them unanimous acclaim from every viewer no matter what his nationality may be, or his position in life.

"LAC AUX DAMES" is a case in point. Here was a very natural story, simple, unadorned, filmed for the most part in the open air at comparatively little cost. The film received world-acclaim and won for Simone Simon, fame and a Hollywood contract. There have been others — and the quality which characterizes them all is one which has nothing to do with monetary expense — a natural sincerity.

IT is this quality of sincerity that we need in British pictures — a conscious fidelity to the traditions and life of England, that fidelity which has marked the majesty of Milton, the genius of Shakespeare, down to our modern Galsworthy, Hardy, or Bennet. Imitations will not help us here — no need nor value for the fuzzy mimicking of American films — we must be true to our own types — we must be honest with the screen.

WE have done it on the legitimate stage — "Love On 'The Dole", which to my mind was the outstanding play of 1935-1936, had just this quality of sincerity about it — honestly imagined, honestly produced and honestly acted. "Men of Arran" had it for the screen too — wherever it was shown (and not only in England, by any means) it was received well and won respect for its producers.

I BELIEVE in a strong co-operation between the writers of England and the technical men of the studios. Get men like Compton Mackenzie, men of imagination and men of action, and the film business of Britain will progress by leaps and bounds — just so long, however, as film producers continue to believe that they are the only ones capable of choosing stories, and that they can combine all manner of jobs under their own hands — just so long then will the great run of British pictures be mediocre and second-rate.

"Victoria The Great" Previewed

THE London premiere of Radio's "Victoria The Great" at the Leicester Square Theatre last week was one of the most brilliant first nights this metropolis has ever seen. The film received a magnificent ovation from a most distinguished audience which included Lady Hardwicke, Lord Portal, Sir Louis Stirling, Lord Tyrrell, Jack Buchanan, Tom Walls, Charles Laughton, Ruth Chatterton, Maurice Chevalier and Alexander Korda. Anna Neagle and Anton Walbrook, stars of the picture and the producer, Herbert Wilcox, were also in attendance, as was Ray Lewis of Canada.

Latest Studio News

I HAVE just learned that Robert Sherwood who is renowned as the author of "Reunion in Vienna", "The Road to Rome", and the "Petrified Forest" has written an original script for that lovely lady of Denham, Merle Oberon. The story is novel and humorous, telling of a lonely little girl who lives in the country with elderly relatives — a fortunate legacy gives her an opportunity to travel through Europe where she has many exciting adventures. It will be called "Over The Moon" and will go on the boards the moment Miss Oberon completes "The Divorce of Lady X" which she is currently filming under the direction of William K. Howard. "Over the Moon" will be entirely in colour . . . news from Cannes, where Charles Laughton is working on exterior scenes from Erich Pommer's Mayflower production, "Vessel of Wrath", indicates that Laughton is no lazybones. I understand that he gets up at six in the morning and works right through until about nine at night taking a lot of punishment in the meantime. He plays the part of Ginger Ted, a drunken beachcomber and one of the scenes has him nearing the end of a long trek through the Malayan jungle — his feet are supposed to be hurting him so Laughton crammed his shoes with stones in order that his feet really should hurt and he would thus get realism . . . work is proceeding apace with London Films' "The Drum" — a very large set, representing the walls and city gates of Tokot, a frontier town has been built at Denham — the action around this set is very effective — the town is being defended by a mob of tribesmen and the Gordon Highlanders supported by native troops shell the gates and finally capture Tokot . . . I have just heard that the famous Canadian actor, Raymond Massey, will play the part of a native ruler or khan who tries to undermine the British rule on the North-West Frontier.

WANTED

500 used upholstered Theatre Seats. Must be in good condition and reasonable. Centre Theatre, 2334 Centre Street, Montreal, P.Q.

Infantile Paralysis Costs Toronto Theatres, \$100,000, Ontario \$300,000.

LONDON ROUNDABOUT

BY DENNISON THORNTON

Taylor Over England

YES, the headlines still belong to Robert Taylor and Tommy Farr—mostly to Taylor. "The biggest thing since Valentino" they're calling him. But this was too much for the Valentino Society, an organization whose object is to perpetuate the actor's memory. The society's president made a press statement: "Who is this Robert Taylor?" she asked. A second Valentino? Oh, Mr. Reporter, the horror of it! "How," she said, "can you compare the mature, vibrant Valentino with a nice, pretty college fledgling?"

Then the girls had their say. They chased Mr. Taylor round London — on foot, in taxis, on bicycles. They massed outside his hotel, waiting for him to show up on the balcony. When he did they cheered, giggled and chanted "Darling". They fought like wild-cats for the cigarette end he threw down into the street. Mayors wrote white-hot letters to the papers denouncing "the female hordes who had let England down". The Rural Dean of Poplar said: "These women seem to be entirely lacking in a sense of their own dignity."

In the meantime, Louis B. Mayer, the man who discovered Taylor, is here to launch M-G-M's British production enterprise. And how he must be chuckling!

Two More Visitors

ADOLPH ZUKOR is here, too, with important plans for Paramount-British up his sleeve. And then there's Sol Rosenblatt, Will Hays' chief lieutenant, who has come over to report on the British situation for his boss.

KING VIDOR slipped into town so quietly that few people knew he was here. He tip-toed round to consult his London lawyers, then went off to Margate. At this writing he's in Vienna. Will Vidor ever make that "Joseph and His Brethren" picture for Korda? It's two years overdue.

Good English Sea Film

"MUTINY OF THE ELSINORE" is the first good English sea film I have seen. Adapted from the Jack London story and starring Paul Lukas, it is tough, raw, brutal, meaty entertainment of mutiny on a wind-jammer bound for San Francisco from England. Congratulate producer John Argyle and director Roy Lockwood for giving us an English film with guts — for presenting us with something more important and holding than, say, the popular Elstree spectacle of so many Mayfair "darlings" in search of sleeping partners. . . .

In Search of a Biographer

THEN there's the British film director of scores of "D" class pictures trying to find somebody to write his biography. Even his own press-agent turned him down. Surprising? Hardly. A journalist-friend of mine was approached by the director with the outside in egos. "With publication guaranteed, I'll pay you £10 in advance and 15 per cent of my profits," he said.

The homeric horselaugh with which this offer was greeted is still echoing and re-echoing down the corridors of the building.

A Few News Items

"VICTORIA THE GREAT" continues to gain fresh triumphs. It so pleased Mussolini and Co. that they voted it the best foreign film shown at the Venice Cinematograph Exhibition. Now, why not make Herbert Wilcox foreign secretary?

IT is rumoured that Bruce Allan, Quigley Publications London correspondent, is moving on to bigger things for himself, and that Aubrey Flannagan of "The Cinema" has been tipped as his successor.

BRUNETTE Elizabeth Sutherland who won the Canadian national radio contest has landed here for a Korda screen-test. She has also been signed by the BBC for a television broadcast.

BOB BOWMAN'S broadcast commentary on the Farr-Louis fight should have taught the BBC something about the way these things ought to be done. Our own fight commentators are usually either so tongue-bound or so busy apologizing for errors that the boxers are two rounds ahead of them. It was three o'clock in the morning here, when the Farr-Louis battle began. I heard it all, and it came through perfectly. Congratulations, Mr. Bowman!

"Royal Scot" Author

ON a trip from London to Scotland scenarist E. Pressburger missed the "Royal Scot" express through a traffic hold-up on his way to the station. Obliging railway officials allowed him to travel by a special train due to leave a few minutes after the "Royal Scot". The "special" was transporting a London theatre company to Glasgow for a try-out there of a new musical show. Author Pressburger made himself at home on the train. He wandered from coach to coach, watched the chorus rehearsing, saw dress-makers putting finishing touches to costumes, listened to the principals going over their lines. In a luxury car at the head of the train he found the show's financiers playing cards and smoking cigars. Returning to London, Pressburger wrote a screen-play in which the entire action is laid aboard a "theatrical train". Within two days he had sold it to an independent producing company. It is likely that Harry Richman will have an important role in it.



Cary Grant, Jack Oakie and Edward Arnold in a scene from RKO Radio's "Toast of New York".

London Press Gives "Victoria The Great" 4 Stars.